

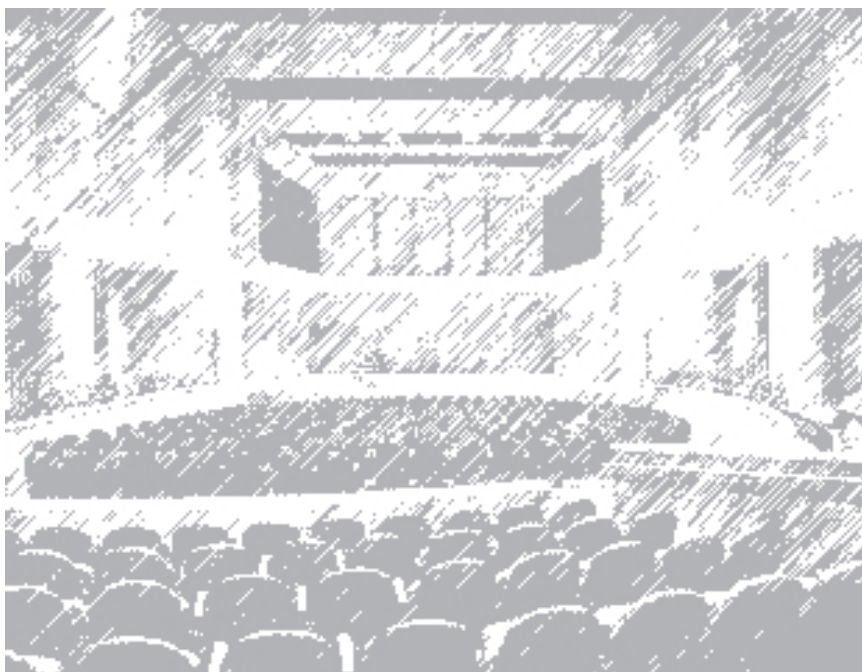
Kennesaw State University
School of Music



Senior Recital

Forrest Starr, tenor

Judith Cole, piano



Sunday, December 4, 2016 at 4 pm
Music Building Recital Hall
Fifty-seventh Concert of the 2015-16 Concert Season

program

I.

FELIX MENDELSSOHN (1809–1847)

Ye People Rend Your Hearts

If With All Your Hearts

from *Elijah*

GEORGE F. HANDEL (1685-1759)

Comfort Ye

Every Valley Shall Be Exalted

from *Messiah*

CHARLES IVES (1874-1954)

Memories

A. Rather Pleasant

B. Very Sad

II.

FRANZ SCHUBERT (1797-1828)

Winterreise

I. *Gute Nacht*

V. *Der Lindenbaum*

XII. *Einsamkeit*

XV. *Die Krähe*

XXIV. *Der Leiermann*

III.

GABRIEL FAURE (1845-1924)

Chanson d'Amour

REYNALDO HAHN (1874-1947)

L'Heure Exquise

IV.

FRANCESCO PAOLO TOSTI (1846-1916)

Non T'amo Piu

VINCENZO BELLINI (1801-1831)

Ma Rendi Pur Contento

from *Sei Ariette*

FRANCESCO PAOLO TOSTI (1846-1916)

Marechiare

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.
Mr. Starr studies voice with Leah Partridge.

program notes

Ye People Rend Your Hearts | Felix Mendelssohn

If With All Your Hearts

from *Elijah*

Elijah was originally composed in German. Mendelssohn had it translated for its first performance at a festival in England later. This oratorio follows the story of the prophet Elijah through the Old Testament of the Bible. The first tenor solo and recitative “Ye People Rend Your Hearts” and “If With All Your Hearts,” are sung by Obadiah, in effort to warn the masses to discontinue their worshipping of false gods.

Comfort Ye | George F. Handel

Every Valley Shall Be Exalted

from *Messiah*

Prior to writing *Messiah*, Handel was a well established composer most recognized at the time for his work with Italian opera. In England, however, the reception of Italian opera was slowly fading, guiding Handel to commit more of his time into exploring oratorio. The 259-page oratorio was completed in just over 3 weeks in the summer of 1741, and was first performed early the next year in Dublin, Ireland. “Comfort Ye” and “Every Valley Shall Be Exalted” are the first vocal movements in the work and Handel illustrates these texts through text painting on the words “Exalted” with long elaborate moving lines, and “plain” with a more stagnant held out gesture.

Memories | Charles Ives

A. Rather Pleasant

B. Very Sad

Charles Ives dated this song finished in 1897 during his time studying at Yale. He sets this song as a diptych of two very distinct textures. The first section illustrates a eager and excited voice, marked “as fast as it will go,” singing about the joys of going to the opera house while waiting to hear a band play. And the second half is a much slower pace that describes the bittersweet memory of an old melody.

Winterreise | Franz Schubert

I. Gute Nacht

Winterreise, or the “Winter Journey” is one of the last compositions of Schubert’s lifetime, just before he died of typhoid fever. This likely explains the gloomy and dark nature that the cycle is most known for. “Gute Nacht” is the first of twenty four songs detailing this journey and is the start of our narrative. He is leaving town in the dark of night in the dead of winter after he’s found himself the victim of a love affair gone wrong. While walking and reflecting on the reasons he is leaving, the singer also recalls good moments that he enjoyed during his stay. We can hear Schubert emphasize these moments through a happier and major sonority in both piano and voice.

V. Der Lindenbaum

Long after the singer has left the town, he spots a tree that reminds him of a similar tree back home where he spent much time with the girl he used to love. The piano evokes the sound of the breeze running through the leaves and branches of this tree. We again see a distinction in the mood and tonality of sections that reminisce about the love he left, and the cold rushing wind of reality that appears in the third verse and reminds us of the severity of the situation.

XII. Einsamkeit

This song is the end of the original set, which Schubert would later build upon. It also bears striking resemblance to the very first song, “Gute Nacht.” We again hear the trudging piano, slower and more dramatic, which illustrates that same walking pace as our singer continues to travel on his journey, alone. Loneliness is a point of reflection, as the singer points out in his frosted purgatory that “When the storms raged, [he] was not so miserable.”

XV. Die Krähe

The singer notices a crow has been following him. Personified in the high spinning piano motif, the crow is heard circling high above. This is one of the first times we see the singer start to accept death as a possible end to his winter journey. As he talks to the crow he asks “Won’t you ever leave me? Do you plan soon as booty to have my carcass?”

XXIV. *Der Leiermann*

This last song of the *Winter Journey* is established by a droning constant pitch. This represents the sound of a Hurdy-Gurdy, a cross between a violin and keyboard. The singer paints a tableau of this man so we see he is struggling greatly, with whom the singer can sympathize. He sees the beggar is disliked and alienated by the public, much like he was alienated from his place he called home. In the final stanza the singer closes by asking the hurdy-gurdy man, “Shall I go with you? Will you play your organ to my songs?” This is his cry for help. His call of desperation to end the lonely and depressing journey.

Chanson d'Amour | Gabriel Faure

“Song of Love” was written in 1882 by Faure, just a year before he was married to Marie Fremiet. Themes of love flow throughout the text as the singer lists all of the things he loves about his beloved. Repetitively the singer states, “I love your eyes, I love your face, I love your voice, I love everything about you.” The piano goes further to evoke a romantic feeling by imitating rhythms and directional patterns similar to what would be played by a harp.

L'Heure Exquise | Reynaldo Hahn

Hahn was a child prodigy, composing his first song at the age of 8 years old. The first drafting of *L'Heure Exquise* is dated around 1888, which places the composition finished by the hands of the boy 14-years old. This music illustrates a tranquil scene which stands motionless and describes the beauty that exists in the moment shared between two people in love.

Non T'amo Piu | Francesco Paolo Tosti

In *Non T'amo Piu*, Tosti has crafted his own version of a modern breakup song. It translates to “I Don't Love You Anymore” and just like any love song, feelings are complicated. In this example we see both sides of the malice and pain as well as the longing for the good times of the past. These texture and changes between major and minor keys also often accompany these emotional changes varying between rejecting love and feeling the pain that being hurt by a lover causes, and reflecting on the memories of the promises that they made.

Ma Rendi Pur Contento | Vincenzo Bellini

from *Sei Ariette*

Bellini is one of the premier composers in defining the style of music known as “Bel Canto” singing. This music is characterized by light, pure, and controlled singing. *Ma Rendi Pur Contento* identifies greatly with this style through it’s long and soaring legato melodies. The text speaks the story of a man in love, who is pleading to do anything to make his love happy again, even at his own expense.

Marechiare | Francesco Paolo Tosti

The district of Marechiaro, after which this song is named, lies on the coast of Naples, Italy just a few miles from Pompeii. It was here where Tosti received much of his early music education from the conservatory of music in Naples. This folk song set in Napoli describes a man attempting to wake his love with music. This passionate text describes the sight of a beautiful moon rising and two stars that will never outshine the light of his love’s eyes.

about the school of music

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them!


The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





Stephen W. Plate, DMA
Director
KSU School of Music

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